

THE ART OF JOHN BUSCEMA

VOLUME ONE - \$3.00



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**THE ART OF JOHN BUSCEMA
VOLUME ONE-1978**

\$3.00 per copy

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ABOUT OUR COVER

This illustration, featuring all the characters John has done over the years, was done especially to commemorate this book. Also, at this time, we can offer a special limited edition print of the cover. It measures 17x22, and is in **Full Spectrum Color**. For your copy, send **\$2.00** plus **\$1.00** postage and handling.



THE ART OF JOHN BUSCEMA



AN INTRODUCTION TO JOHN BUSCEMA

As a young man, John decided he wanted to be "a contender." Boxing was a love as great as art for him. He, and his brother Sal, would train at the old Stillman's gym, across the street from the original Madison Square Garden. It was there, however, that John decided to be an artist. After working out, he would do little watercolors of the boxers. Nothing special, just for his own amusement. The word got around, and pretty soon, John was doing full portraits of fighters, champs, and would-be-contenders. At 125 dollars each, John realized he could make more money with his hands, than with his fists.

John Buscema was born December 11, 1927, in Brooklyn, New York. Even as a child, John showed a tremendous interest for art, especially the art he found in the funnies. Copying such notables as Hal Foster, Alex Raymond, and all the other great illustrators, John soon became entranced with the world of art. Attending the High School of Art and Design, he began to seriously train for his chosen profession. Later, John would go to Pratt Institute at night, while still going to Art and Design during the day. His first professional work was four gag cartoons he did for the now defunct Hobo News. He received a dollar apiece for them, and was extremely gratified to get it. For the next few years, John would go from job to job, painting murals, signs, any odd job that required art. Then, in 1948, John got a job at Timely Comics, from a nice young man who worked there, named Stan Lee. Stan gave John a staff job, working for 75 dollars a week. To John's mind, this was 75 dollars more than he was worth, but he was grateful for the work. His first story was a seven pager, entitled "They Had Robbed Lincoln's Grave!" A dubious start, for

one who would later create such classics of his own. After a year and a half, Timely disbanded the staff, and everyone either worked freelance, or left. John stayed on for another 6 months, but finally left Timely. Seeing comics were on the way out, he worked odd jobs until he was drafted for the Korean War. Having had an ulcer since he was 14, he was unable to serve. This fact took 5 months for the army to find out. John received his honorable discharge after much red tape.

John married in 1953, to his wife Delores. In 1955, they had their first child, Dianne. In 1956, much to John's relief, he landed a very good job in advertising. The traveling from Long Island to Manhattan everyday was a grind, but well worth the effort.

In 1966, Stan Lee tracked down John, and invited him back to Marvel. It seemed comics were in much better shape than when John had left. With the chance to do more illustration work, and cutting his commuting down to zero, in order to be with his family, John agreed. As they say, the rest **really** is history! John's work for Silver Surfer, the Avengers, the Fantastic Four, Thor and Conan, has made the Marvel Comics Group the success it is. When you talk about drawing comics, or drawing the Marvel way, you're really just trying to be more like John Buscema.

For a man who started his life wanting to be a boxer, a contender...it can truly be said...the gentlemen **is** a champ!

To John, his lovely wife Delores, and their two children Dianne and John Jr., we thank them for allowing us into their home. This book was a labor of love and respect.

Sal Quartuccio and Bob Keenan





WHEN DID YOU BECOME INTERESTED IN ART?

When? I remember as a kid, the thing that would drive me up the wall was that I couldn't draw Popeye. I loved Popeye. I would get the daily paper, and I just couldn't draw him. I did it over and over, till it was coming out of my ears! I think I was seven or eight years old at the time, and I couldn't draw Popeye! I don't know if I could draw him today [Laughter].

WHY DID YOU GET INTO COMICS?

You know, comics were supposed to be a temporary thing. I never wanted to be in comics, I wanted to be an illustrator. I never had the training to be an illustrator, so I took what I thought was the easiest job I could find, which was comics. I found out differently, it wasn't that easy-it's a tough job! And it was only supposed to be for a year or two. I was supposed to go back to art school, only I never **did** go back to art school, and I stayed in comics until comics almost folded up. I think it was the middle fifties and that's when I left...I left...**I was out!**

[Laughter] I couldn't find a job, and I went into advertising.

AND SO THE ADVERTISING WENT FROM THE MIDDLE FIFTIES TO THE MIDDLE SIXTIES?

And **then**, Stan called me up...he denies it. He said I went there, but he called me up. In fact, Sol Brodsky called also. They had traced me down to this studio I was working at. I had space there, and I was free-lancing. He [Stan] asked me if I'd be interested in going back to comics. Now I'll tell you one of the reasons I went back into comics. I had to commute every day from here in Long Island to New York, which was 3 hours door to door, which was 6 hours a day. Now I knew when I was doing comics, I didn't have to travel at all. I worked at home, so that was one of the real big determining factors of my getting back into comics again, plus the fact I had seen the comics were doing well again. They weren't on the verge of disaster as when I had left them.





WHEN YOU FIRST CAME BACK TO MARVEL IN THE SIXTIES, WHAT WAS THE FIRST BOOK YOU WORKED ON?

It was Nick Fury, agent of S.H.I.E.L.D., and I didn't pencil it. Jack Kirby broke it down. That's how much confidence Stan had in me. He had Jack Kirby break down the job, and I pencilled over it, and repencilled the whole thing. I erased every panel and redrew it, because I couldn't draw like Kirby...and it came out pathetic. I think John Tartaglione or someone like that inked it. I believe it was him, the name seems to stand out in my mind. That was the very first job, and the second was the Hulk.

DO YOU THINK THE MARVEL STYLE OF SYNOPSIS, ART, AND DIALOGUE IS BETTER THAN WORKING STRAIGHT FROM A SCRIPT?

Definitely. That's the **best** way to work! That's the **only** way to work. I will not work from a script. A lot of young writers at Marvel will give me a detailed, outlined script. I work with them **once**—I will not work with them again! Because I want something to work with. I don't want to be straight-jacketed into a corner, and told how many panels I have to work with, and what they're doing in each panel. I love the freedom that Marvel gives us with the synopsis. That's the **best** way!



WHERE DO YOU SEE COMICS GOING?

[Long pause, then Laughter] If they don't do something soon, it's going to go down the drain, as far as I'm concerned. I think maybe I'm too close to it, but they had their "golden" days. They haven't changed. I think if anything, they've deteriorated. Except the Conan character, that's the only thing I think is really good, really interesting in comics today.

DO YOU THINK COMICS HAVE IMPROVED AT ALL OVER THE YEARS?

In certain respects, it has. I think, for example, today, we do things that years ago we could never do. From what I can remember of the forties and the fifties, there weren't as many good draftsmen as there are today. Although there were great guys back then like Lou Fine and Joe Kubert. But I think today you've got a hell of a lot of talent. The only thing is, they don't have any place to develop, like we did. Now we would get into comics in those days, and latch on to an illustrator. I happen to like Albert Dorne. Albert Dorne was one of the real exciting illustrators! He had a comic style-I loved his stuff! And I used to try and draw like him.

Robert Fawcett, another great illustrator, I loved Alex Raymond and Hal Foster! All the different draftsmen. Today, the young people coming along don't have the illustrators to look up to that we did, the great talents. Today, all they have to look up to is me, and people like me; which to me, is second rate, or at least second hand to the great artists we looked up to. They don't have the scope that we did. We had **dozens** and **dozens** of illustrators that we could pick out. From Norman Rockwell to Albert Dorne, which is quite a run. They don't-all they have is comics. Who do they have to look up to?

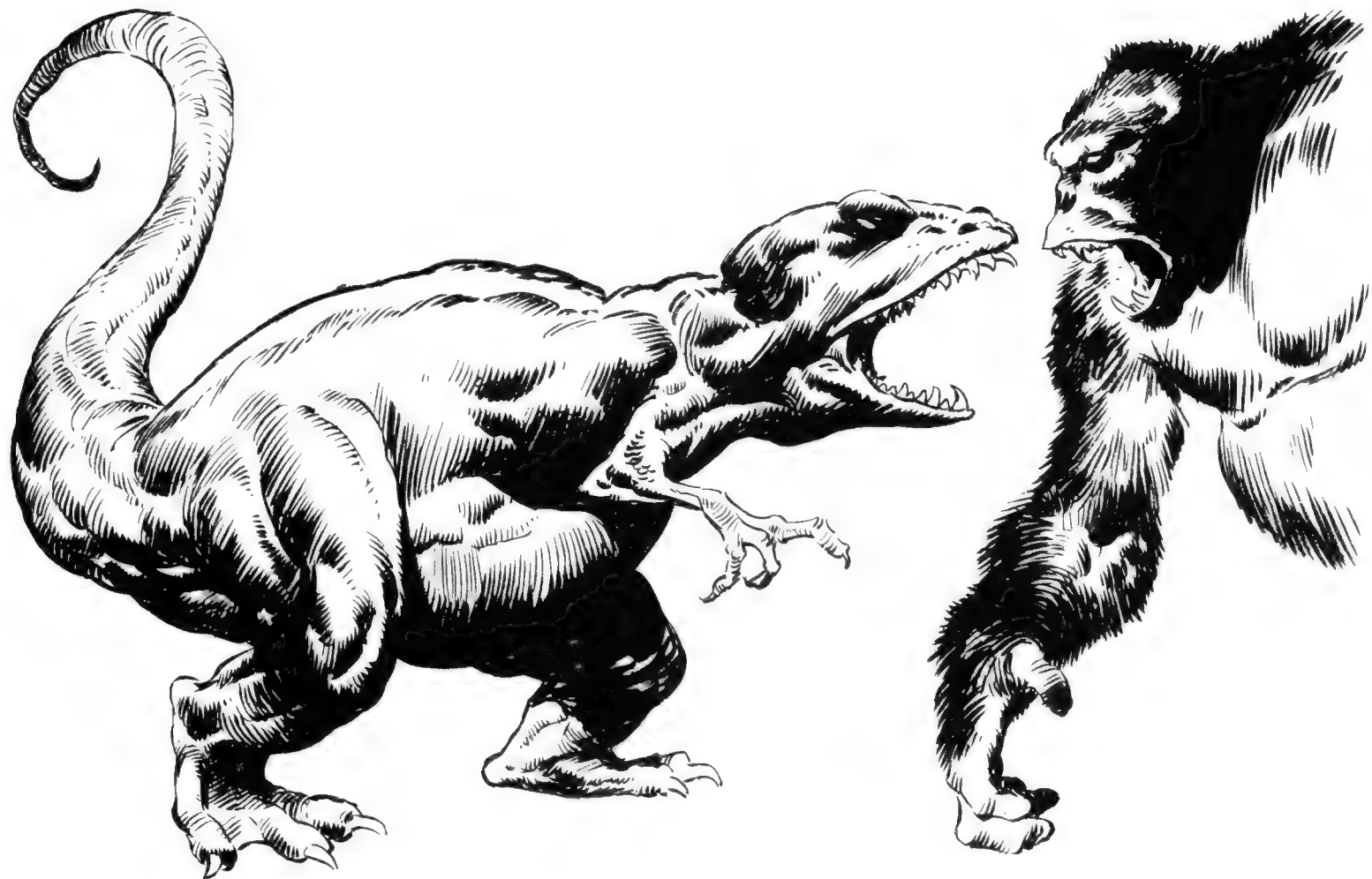


DO YOU THINK ONE OF THE RECENT IMPROVEMENTS IN COMICS TODAY IS MARVEL'S TRY FOR FULL OFFSET COLOR, RATHER THAN THE TRADITIONAL FLAT COMIC COLOR. THEY USED THIS PROCESS ON YOUR CONAN BLACK AND WHITE BOOK?

I saw the originals that Marie Severin had colored. They were beautiful! The book was a disaster! The colors were washed out-even the ink lines were lost! I think it was approached in the wrong way. I think they should have used a different paper for printing, I think they should have used a different technique for inking. They should have simplified the inking, and concentrated on the coloring-or vice-versa. Simple coloring, and a lot of detail in the inking, but not both.

SO YOU THINK THE PROCESS HAS A WAY TO GO?

I think they're in the experimental stage right now. I know if they do it the right way, it can be a bang-up job. I know I saw some work in Europe that is close to what Marvel wants to do. Full color paintings with ink lines around them.





WHO IS YOUR FAVORITE COMIC ARTIST?

I'll tell you, I'm at the point where I'm not impressed with anyone anymore. I was always looking for the good draftsmanship. Later on, I became interested in the story-telling aspect of comics. I think Hal Foster is perhaps the best story-teller in comics. As was Milton Caniff. A lot of guys, like Roy Crane—all great.

I did admire them, but now that I'm older, I've been in it for so many years, I can see things that I didn't see before. I have the experience now. I have all the books of the collected works of Raymond, and of Hal Foster, and I've looked at the work of the old-timers, and I'm not as impressed anymore. In fact, I see a lot of things they did, they could have improved upon. I see things now that leave me cold. I'm not impressed with anything in comics today. The only thing in recent times that I was impressed with, but not really floored by, was Tarzan by Joe Kubert. I think it was one of the best comics produced, of all times. I admire the guy, I think he's fantastic, I really do. But that's it. Maybe I'm too close to comics.





DID YOU EVER TRY YOUR HAND AT WRITING?

I would never write! I don't like writing! I can't even spell [Laughter]. I just don't like writing. I'd like to plot stories, and leave the dialogue to a writer. I don't want to write...I know its enough for me to sit down and write a letter.

HOW INSTRUMENTAL ARE YOU, IN THE PLOTTING, SCRIPTING, AND FINAL REALIZATION OF A STORY?

Well, it depends on the story. I'm adapting a Conan story from one of the books R.E. Howard wrote. I follow that pretty close. I love to follow it as close as I can. I wish I had more panels, to be able to follow every single step. He [R.E.H.] creates a visual picture in my mind, that I don't have enough panels to convey. When Roy Thomas hands me a plot, I have a lot of leeway. Roy gives me the most essential parts, and then leaves quite a bit up to me.

WHY DID YOU START YOUR OWN COMIC ART SCHOOL?

There were so many people, over the years, asking me, and other people in the field for advice. You'd get letters from kids writing to Marvel, and they'd forward them to me, all saying, "John, is there a school I could go to?", and they'd send me samples to critique. So I thought it would be a good idea to start a school. I had approached a few other artists in the field, and they were interested, but they never went ahead with it. They didn't think they could keep up with it. Neither did I, what with my having to go into the city everyday from Long Island, but I thought, what the hell? Let me try it. I figured, let's give it a stab, and see what happens. The first year of the school, 1975, was a big success!

HOW DID YOU GET THESE STUDENTS?

I put a 2-inch ad in Marvel comics-one time! And I got thousands of responses, at least 2500, from that one ad. I **still** get letters, from an ad I put in that long ago. I got six of them just today.

But getting back to the school, I just didn't have the time to continue it. It was just a big hassle with the employees. It ended in 1977.

WERE THERE ANY GRADUATES FROM THE COURSE WHO ARE WORKING IN COMICS TODAY?

Oh sure! There's Bob Hall, assistant editor up at Marvel, he draws as well. Then there's Juan Ortiz, who is working for D.C. Comics. There's another kid in the field, I'm not sure I can take credit for, Bruce Paterson. He was never in my classes, he'd just show up for an hour, then leave, so I don't think I can take too much credit for him [Laughter]. Then there are one or two youngsters working as assistants to other artists. I think these students, out of an initial 28 guys, isn't too bad for an average.

WHO IS YOUR FAVORITE INKER?

If you want to talk about inkers, I think for me, for **my** work, my brother Sal does the best job, because we've worked together for so many years. He knows my style, he works the way I work. He puts a line down the way I do, so he can ink me like no one else can. Sal remains closest to my originals. Not that he traces mind you, but he retains the drawing without killing it!

IS THERE ANYONE ELSE IN YOUR FAMILY WHO IS INTERESTED IN ART?

My daughter, who has a lot of talent, but she doesn't have the patience for art. I tried to help her, give her some instruction, but she's very impatient. Besides her, there isn't really anyone else in my family who draws.



DID D.C. COMICS EVER APPROACH YOU TO BECOME ONE OF THEIR ARTISTS?

Once they did. Carmine Infantino called me at one time. He asked me if I'd be interested in working for D.C.. I said I would, but I couldn't, because I was working for Marvel and didn't want to split myself working for two companies. I'd prefer working for one outfit at a time.

IF YOU HAD DECIDED TO WORK FOR D.C., ARE THERE ANY CHARACTERS THERE THAT YOU WOULD HAVE ENJOYED WORKING ON?

I can't say I would have liked to work on any characters at D.C., because the only two that I'm really familiar with are Superman and Batman. I don't know any of the other characters at D.C. I don't read comics, D.C.'s or Marvel's. I don't like comics! [Laughter] The people up at the office send me copies of the Marvel books. I have thousands piled up in my art

room. My son has them, he saves them. I'm not familiar at all at what D.C. is doing.

WHICH CHARACTER DO YOU ENJOY DOING THE MOST?

Conan! Conan is my favorite character. In fact, recently I asked Roy Thomas, or rather, I **told** Marvel and Roy, I'd like to do Conan exclusively. It's the only project in comics that I've ever done that I really enjoy! Because he [Conan] is not one of these guys who flies! Or can drill himself into the ground head-first, or anything like that! To me, Conan is real! I can actually **do** things with this body, move him in certain ways, that I can understand. I can not understand a guy flying through a building, or somebody stretching himself around a lamp post and making himself into a pretzel - I can't relate to that, I don't enjoy that, I hate it with a passion! I hated doing the Avengers, and I hate doing any superhero! [Laughter] I told everyone up at Marvel that. I love doing Conan! He's my kind of guy!



HE'S A REGULAR KIND OF GUY! [LAUGHTER]

He's more than a regular kind of guy! He's the kind of guy I've always wanted to draw, for years! Even more than Tarzan I thought that Tarzan would be a thing I'd enjoy doing, but I didn't. They [Marvel] held me back. They wanted Tarzan drawn slim, the way he was drawn for years, not like Conan. Conan is **huge**, like a bodybuilder! But I had to slim Tarzan down, otherwise, I would have drawn him like Conan.

WHAT CHARACTER DID YOU DISLIKE HAVING TO DO?

Like I said before, the superheroes. However, I don't mind Thor as much, as a matter of fact, I'm doing Thor now. Thor I enjoy more than the others, but when it comes to the Avengers, or the Hulk, or the Fantastic Four, or anything like that...they're just a pain in the ass!

WHAT IS YOUR RELATIONSHIP WITH STAN LEE?

He's the boss, and I'm the penciller [Laughter]. What can I tell you? Do you mean, is it a pleasant relationship?

WELL, DO YOU ENJOY WORKING WITH HIM?

Well, I'll tell you something-



THAT'S IT JOHN, GET IT OFF YOUR CHEST (LAUGHTER)

No, I'll give it to you straight. When I was working with Stan, and we worked on Silver Surfer, Thor, and the Fantastic Four; of all the writers I've ever worked with, Stan gave me the least amount of plot! But he gave it to me in such a way, that I enjoyed working with him. I loved working on stories with Stan, more than anyone else, then.

Today, I enjoy working with Roy, which is why I stick with him. Roy and I have been working together since the Avengers, which is about 10 years now. I know what Roy wants, and Roy knows what I want, so we work hand in glove. As a matter of fact, I started with Roy, then worked with Stan, and am back with Roy. But I loved working with Stan when he was writing. It was really an enjoyable period.

Outside of that, I'll occasionally see him. It's very rare at that. I'll usually talk to him on the phone. My relationship with Stan is good, no problems.

HOW DID YOU GET INVOLVED WITH THE "HOW TO DRAW COMICS THE MARVEL WAY" BOOK?

I had talked to Stan about two years ago, about my doing a book. I suggested that we collaborate - no, I didn't even **say** collaborate, I just said I wanted to do a book. Stan had said he too, was thinking about doing a book and that someday we'd get together and do it. Time went by, and nothing ever happened. In the meantime, Stan had started doing a series of books for Simon and Shuster, and I had started my artschool. At that time, I suppose, Stan decided, "Well, now's the time to do an artbook for Simon and Shuster!", and I suppose it was a logical choice for me to do the book, because I had the artschool. I also had the experience of teaching, which came in very handy by the way. I used a lot of my lessons in class as lessons in the book. I would make notes about my class...and that's really how the book came about.

IF YOU HAD THE TIME, AND THE MONEY, IS THERE ANYTHING JOHN BUSCEMA WOULD REALLY LIKE TO DO?

Oh jeez...that's a dream! I would just like to get a canvas, and paint **all the time!** To go out, and see a forest, or a landscape, or a person, and just paint. I'm so tired of working from memory. I would love to use models-to use **real** things and paint them, or draw them, anytime I felt like drawing them. It would probably be more hours than I do it [drawing] now.

When I'm finished working, I'm usually back in the studio after dinner, doing illustrations like those that are being used for this book. **I love to draw!**-I could draw all day, 24 hours! On the weekends... I'm drawing. I don't work on the weekends, I just draw. I'd really like to just paint and draw, whenever I felt like it.

IF THIS FANTASY OF DOING WHATEVER YOU WANTED, WAS RESTRICTED JUST TO COMICS, WHAT WOULD YOU LIKE TO DO?

I would love to do Conan...I just love Conan...I don't know if I've made that clear [Laughter].







I THINK WE'VE GOT THE IDEA YOU LIKE CONAN.

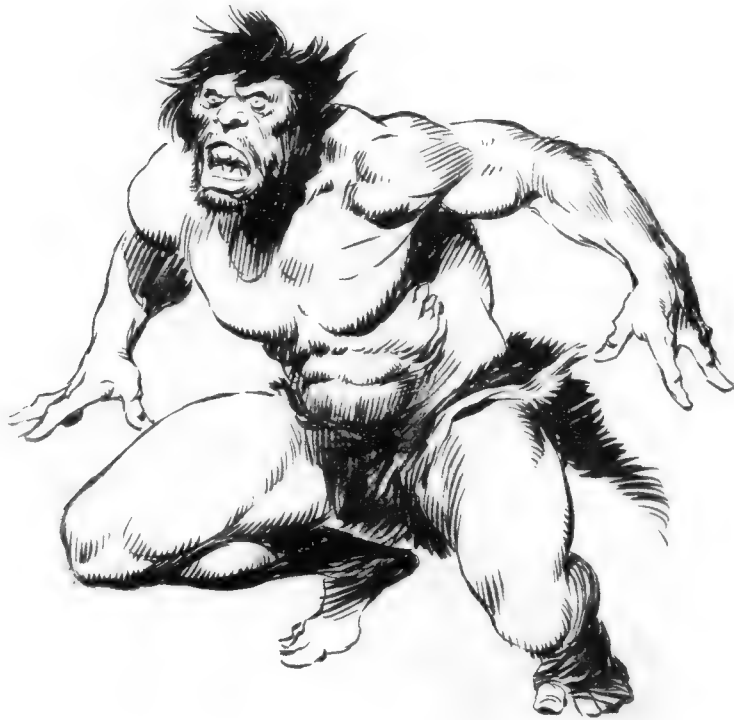
I love Conan...I love doing historical things. I'd love to do a King Arthur, **but**, I would like to do it, not 6 panels to a page, or 4, but 1 or 2 panels, with no word balloons, the way Hal Foster did it. It doesn't interfere with the picture, just stick the copy on the bottom, out of the way...or no copy at all! [Laughter] And spend time on a panel...do research on a costume, and pick out a little bit from this period, and a little bit from that period, put it together, and originate a new costume, if a period I'm working on doesn't exist. For example, in Conan, I don't think I've given it as much as I should. I feel guilty about it. I'd love to do more research in swords and costuming. But what I do mainly is breakdowns, and what the hell can you do in breakdowns? You can't do much, except give an indication as to what you want.

YOU DO BREAKDOWNS FOR EVERYTHING? THE CONAN SERIES, THE CONAN BLACK AND WHITES, TARZAN AND THOR?

Everything. It's all breakdowns, except the covers. Those are the finished pencils. But they look like the breakdowns after the inker gets through with them.

THEN YOU ENJOY DOING PAINTINGS, LIKE THE EARLY "SAVAGE SWORD OF CONAN" COVERS.

Oh, that was a disaster! The second one I did was a disaster. **Both** of them - they were bad! I wished they were destroyed, I wished they'd never had been printed!



WOULD YOU EVER WANT THE CHANCE TO DO ANOTHER COVER PAINTING?

Yes-...but they don't pay enough! So I'm not even going to try. [Laughter]

MAYBE MARVEL WILL GET SOME HINTS FROM THIS INTERVIEW.

I've told them. I don't give them hints...I tell them! They don't pay enough!

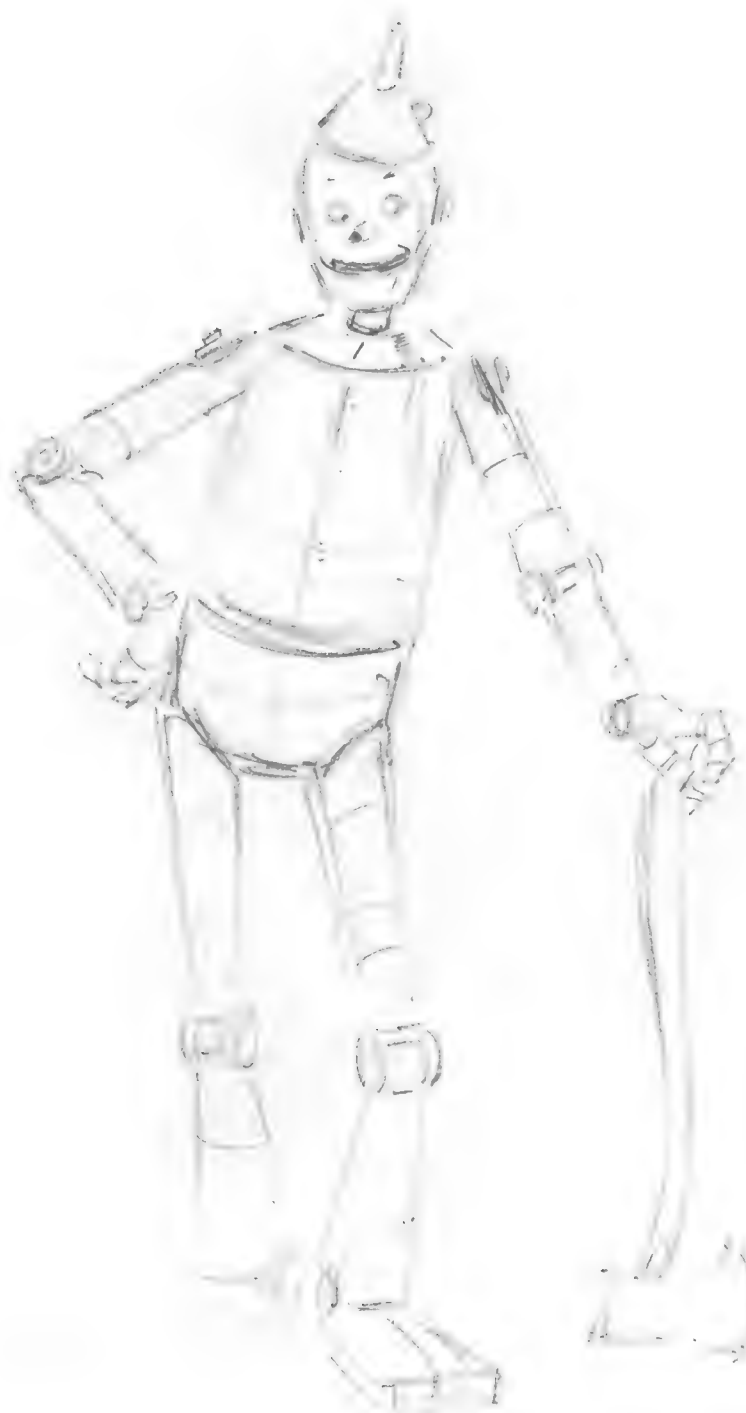
WHAT OTHER INTERESTS, BESIDES ARTWORK, DO YOU HAVE?

I'm not really a sports enthusiast as far as being a fan. I'm not that crazy about baseball, I used to be a **bug** for the Dodgers when they were in Brooklyn. This is before you guys even knew there **was** a Dodgers [Laughter]. When they left Brooklyn, I think it was then that I lost interest in the game. As a fan, I loved the Jets, when they were just coming up with Joe Namath, and when they won the championship. After that, I lost interest in Football. **I love Boxing!** I think Muhammad Ali is a bum, contrary to universal opinion. I don't think the guy ever learned to box!

SO, IN OTHER WORDS, WE WON'T BE SEEING A "CONAN VS MUHAMMAD ALI" BOOK IN THE NEAR FUTURE.

Not as far as I'm concerned, no! [Laughter]





**HOW WAS IT WORKING ON THE MARVEL/DC
“WIZARD OF OZ” BOOK?**

There's a funny story about that. I did that entire book from memory. There were no stills available from the movie, and all Marvel had given me were stills of Dorothy, the Lion, Scarecrow, etc. I had seen the movie about two years before, and several times before that, and retained a good amount. If there were parts in the book that didn't look right, that's when my memory wasn't there. Roy had seen the movie prior to his writing of the script, and he'd call me up, and I would relate my versions of the movie, and Roy would correct me, and tell me if

it was out of sequence. And I'd say I was right about 95% of the time.

**THERE WAS NO INITIAL SCRIPT FROM WHICH
YOU COULD WORK?**

No, there was nothing! I did the whole story on my own, which annoyed Roy. I have a fantastic memory, visually. Visually, I can remember many details. If I see a movie, and I like it, two years later I can remember it - every damned detail, from beginning to end.





WHAT'S THE ENTIRE STORY ABOUT THE CONAN SYNDICATE?

First of all, I don't know who approached who. There's a syndicate in the midwest, and I don't know if they approached Marvel, or Marvel approached them. I have a feeling the syndicate approached Marvel. They [the syndicate] started with Spider-man, then Howard the Duck, and then started looking for more characters, so, Conan came up. And that's how I got involved with it. I understand they're going to syndicate the Hulk. They're very interested in syndicating a lot of superheroes.

DID THEY AUTOMATICALLY CHOOSE YOU?

Well, I'm on Conan...I suppose if someone else was working on Conan, he'd get it. But I got it because I'm the major artist on it.

WILL YOU BE DOING PENCILS AND INKS?

Yes, I'm in complete control of the artwork. Roy is writing of course.

WHAT'S YOUR FEELINGS ABOUT CONVENTIONS?

I think they're alright. I think there's too many of them, but I enjoy them. I think they're overdoing it, coming out with 5 or 6 a year.

AND THAT'S ONLY IN NEW YORK.

Really? I don't know. I only go to one a year. I'll be going to the San Diego convention this year, and that's it. I try to hold it down to one a year. Actually, it'll be my second convention, since I was at one in France in January. See, I'm already breaking my rule.





COULD YOU TELL US ABOUT THAT CONVENTION IN FRANCE?

I was invited to go...I wasn't their first choice either! Their first choice was Hal Foster, but he's too old to do any traveling. Their second choice was Charles Schulz of Peanuts, and I was their third choice. The reason for that is because the Silver Surfer is such a popular thing over there. They wished we'd turn out more Silver Surfers, so they wouldn't have to keep reprinting them.

I was amazed at how popular comics are over there. It's treated more like a fine art. I was in a museum there, and one of the rooms had a comic art collection of originals. They had no foreigners, just French comic art, and there were some really beautiful pieces there.

At their conventions, unlike ours, they have psychologists and professors, discussing comics in relation to society, and the history of comics, and all the aspects that are involved. They took it all so seriously! But when we [Americans] look at comics, the very word "comic" makes it sound like a joke, but to them, it's a serious thing. When I told them I hate comics, they couldn't believe it! And I criticized so many things that were being done. Now, I couldn't criticize their stuff, because I didn't know what the hell they were doing! But I could criticize American work. They would praise a certain strip, they would think it was great, and I'd say, "It's Garbage!"-and oh!-they'd start yelling and screaming, getting excited, and throw their hands in the air! [Laughter]





SO YOU WERE THERE TO START TROUBLE!

No, its just that they never met anyone with an attitude towards comics the way I have. In fact, I don't think there are many guys in the business today with my attitude.

IT'S NOT VERY LIKELY.

Someday, I think the day I retire, I would like to talk about comics. Right now, I don't want to create a situation for myself. But the day I retire, if anyone is interested, I would like to tell them how I feel about comics, and what certain people are doing to comics.

THE REASON MOST PEOPLE DON'T SAY THEY HATE COMICS, IS BECAUSE THEY CAN'T DO ANYTHING ELSE BUT COMICS, UNLIKE YOURSELF, AN ILLUSTRATOR, WHO CAN DO WORK OTHER THAN COMICS.

No, I don't feel that way. I would love to do comics all the time. I would love to do comics the way I **feel** they should be done. But they'll never do it that way, because it would be too damned expensive. I think they're trying to do it at Marvel. They're trying-but I think right now, they're light years away from what I'd like to do.

YOU'D LIKE MORE EXACTING REPRODUCTION?

I would like, as I said, one or two panels, maybe three panels on a page, where there is a sequence, that would make it interesting. Even twenty panels on a page! But where that's not necessary, one panel on a page. I loved when we used to do one large panel at Marvel. But you use 17 of those full panels, and your not going to have much room for a story for the reader, especially today, with the rising prices and less pages.









HOW DO YOU FEEL ABOUT FANS?

I like them. Most fans I've come in contact with, I've loved them. Without them, where am I going to be? [Laughter] They support me, they pay the butchers bill and so on. I think, overall, fans are great. A few times, I've met up with a couple of them and they're real pains in the neck.

IT'S LIKE ANY OTHER GROUP OF PEOPLE

Yes, it is nice to have fans.



THE NEAL ADAMS PORTFOLIO



If you've always enjoyed the talents of Neal Adams...If you've always thought paying 20, 30 or 40 dollars for a **Black and White** portfolio is a rip-off...If you've ever wished for a **Full Color** portfolio...If you ever thought of investing, or starting, your own portfolio library...

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Sal Q. Productions, the people who bring you *Hot Stuff Magazine*, *The Art of Neal Adams* and *The Art of John Buscema*, plus other little projects, have joined together with Neal Adams to bring you a new and exciting offer. To prove we're not just throwing adjectives around, here's what we're offering:

4 - 11x14 full color plates, printed on 8 pt. board, using a special 200-line screen, to insure the most exacting color fidelity possible. 1 full color folder, to hold the four plates from Set A (Set B due Winter of '78, Set C due Spring of '79) and the 12 eventual plates.

The 4 plates and the folder are then placed in a black

and white presentation envelope. This envelope will feature a new illustration by Neal (Sets B and C will have their own illustrated envelopes).

The entire package (the four plates, the folder, and the envelope) is then placed in a special cardboard mailer, and sent to you by first class mail. If there is **any** damage done to your set by mailing, simply send back the set and the mailer. We will send you a new set, and a refund for your mailing.

The price - **\$10.00** (\$8.00 plus \$2.00 postage and handling). Neal Adams in full color! And for only \$10.00, you can't afford not to jump at this chance!

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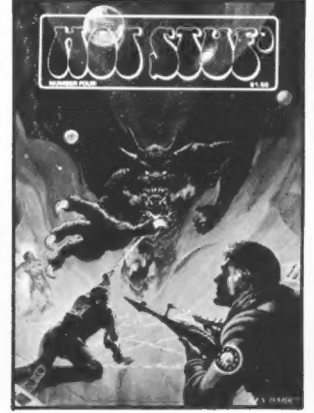
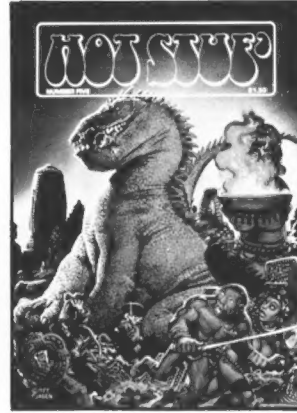
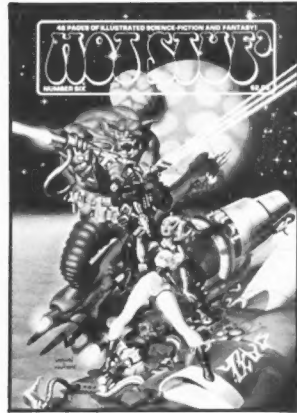
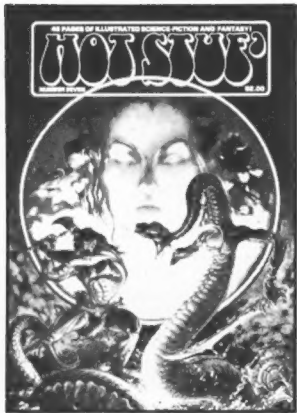
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